use. Bending forward, the leader calls on them to start. No time is kept, the aim of each individual is merely to make as much noise as possible. Backwards and forwards ~~ewys~~ the leader, and sometimes he stills one row of the beaters by raising his hand on that side, while the other row endeavour to increase the noise. Meanwhile the functioning shaman is gurgling and chattering through half-closed lips, and at intervals the leader, or any stick-beater, shouts "Hoip", a call which is supposed to soothe the supernatural beings. The din is tremendous. No explanation could be found of the meaning of this noise. "It has always been done," say the Bella Coola, and they philosophize no further.

At last the shaman rises from the sick person, holding his hands carefully cupped together as if he held something within them which might escape. It is the sickness! The din increases, the leader has worked himself into a frenzy with his rapid gyrations, then he stills the noise as the shaman goes to the door. In dead silence, the more striking in contrast to the previous din, he partially opens his hands and puffs against them, as if blowing something out of the door, at the same time calling out, "Hoip." Again the beating of sticks breaks out, and again it is stilled, and again the shaman blows forth the sickness. This is done four times. The shaman uses his own discretion whether to send the sickness through the door or the smoke-vent.

A variant of this method is for the functioning shaman to dance during the beating of sticks, before throwing himself on the patient. With chattering teeth and shaking rattle, he revolves sunwise, his free arm bent at the elbow so that his wrist is close to his chin; and all the time shaking the wrist freely. At intervals he calls out, "Snaixwa". It is a serious and important proceeding to the Bella Coola, and the effects are considered nullified if a dog barks during the stick-beating.

4. Some powerful shamans cure by the use of dyed and undyed eagle down. A roll made of these two substances is placed among glowing embers until it is itself afire. When the shaman puts it in his mouth. After dancing for some time to the accompaniment of frenzied stick beating, he hauls forth the bark, still burning, and again puts it in the fire. This is done four times. Then he thrusts the burning bark into the patient's mouth, and leaves it there for some time before pulling it forth. This too is repeated four times. When finally drawn forth, the burning bark has attracted the

sickness which can then be ~~[illegible]~~ thrown away by the throwing away of the bark. It seems clear that this must be done by conjuring, but the writer was unable to learn the method employed, and was repeatedly assured that such was not the case.

5. One illness is caused by a person carelessly stepping on a dead salmon, such as dot the banks of ~~the~~ rivers in the autumn. The salmon, indignant, injects a sickness into the offender. A shaman is able to diagnose the case, and when he has pulled forth the sickness in the manner previously described he ~~[illegible]~~ ties it up in a bundle of four pieces of dyed, and four of undyed, cedar-bark, sprinkles eagle down over the whole, and throws it into the river. This not only causes the sickness to return whence it has come, but placates the salmon who are glad to receive the beautiful cedar-bark.

6. ~~When the sickness refuses to yield to others means, the expedient of ma-~~ Another method is by making a present ~~[illegible]~~ to Tlitcäpliläan' a ~~is tried, though this may be tried in preference to other means~~ done first. The shaman ~~first~~ prepares four collars ~~[illegible]~~ of hemlock twigs, wrapped around with alternate bands of dyed and undyed cedar-bark, and with numerous cross-pieces of dyed cedar bark. ~~Then~~ When ~~[illegible]~~ these are ready all assemble to witness the shaman's power, and to assist him by beating sticks. He first sets four basins, one at each corner of the fire, and then proceeds to pull ~~this~~ it apart, though a glowing bed of embers is always left in the centre. ~~Then~~ The shaman throws on this bed pieces of dyed and undyed cedar-bark, as well as eagle down, and walks through, ~~the~~ between the two halves of the separated fire. Several men ~~informants~~ stated that they had seen this done, but none could give any information as to the ~~the~~ method. If ~~this~~ it actually was carried out, ~~was done, the method by which~~ the way in which the fire was prevented from burning the shaman ~~or~~ and the highly inflammable bark and eagle down, is lost.

The shaman himself now guides the beating of sticks, ~~at the same time sending a young man out to fill his curing basin~~. When the tumult has reached its height he goes to the patient and places over his head one of the collars, passing it right down over his body, ~~and~~ breaking the cross strings of dyed cedar-bark as he does so. The patient rises and the shaman picks up the collar from beneath his feet; ~~[illegible]~~ his body has thus passed entirely through it.

sunwise around the fire. He then stills the beating of sticks, which has been going on throughout, and casts the collar on the fire. The same procedure is repeated with the three remaining collars. It is believed that these offerings reach T!itcäpli!an'a who, pleased to receive such pretty objects, restores the sick, though she does not herself come to do so.

The shaman now sends a young man out ~~with~~ to fill his curing basin. When this is brought, he carries it around the fire, ~~xxxxx~~ once, sunwise, and sets it down beside the patient. The shaman drinks from it, and casts some eagle down on the surface. If this down revolves sunwise, it signifies that the patient will soon recover, and the shaman proceeds to wash him with the water. If it remains stationary or revolves in the opposite direction, it is an unfavourable sign, and the shaman throws the water out ~~&~~ the door. More is then brought, and the procedure repeated until it revolves sunwise. Although no Bella Coola ~~could~~ can state definitely how this ~~was~~ is performed the concensus of opinion ~~was~~ is that it ~~was~~ is done by twisting the box in an unostentatious manner.

Shamans are not the only ones who make offerings to T!itcapli!an a. It is generally known that she likes to receive things, so a sick person often throws on the fire a little grease, some of his own clothing, or other objects of ~~little~~ small value. By so doing he hopes that ~~T!itcapli!an a~~ she may appear, or that the sickness will vanish ~~with~~ as the object is consumed in the flames. A person in good health sometimes makes like offerings, either on the central house fire or on one built behind the house, at the same time asking T!itcapli!an a to help and guard him.

7. In recent years some shamans have been in the habit of displaying the sickness in visible form; this is said to have been a practice adopted from the Bella Bella. After throwing himself on top of the patient the shaman sucks violently, and produces such an object as a toad, a snail, or a stick of wood, which he claims to have been the cause of the malady. This has, of course, been concealed throughout in his mouth. This belief is fostered by the undoubted skill of some shamans in extracting such foreign substances as a salmon bone, wedged in a patient's throat, or a sliver. In such cases he first works with his fingers to force the object near the surface. It is believed that some shamans are so powerful ~~that~~ they can extract

foreign substances by the mere application of their sticks to the part affected. In such a case the object, a toad, for example, becomes visibley at the end of the stick. Conjuring is employed to do this, ~~Dust~~ and often a tuft of dyed cedar bark ~~may be~~ is used, which makes the deception ~~under guise of which it is~~ still easier. ~~to perform a conjuring feat.~~ Shamans are very expert in such matters; ~~for example,~~ it is said that ~~xxxxxxx~~ when two rival shamans once disputed about their prowess, one of them can cast his stick on the ground and it ~~turned~~ became a snake, whereupon the other ~~did~~ will do likewise; and the stick becomes a toad which ~~hopped~~ hopped after the snake. The Bella Coola find biblical parallels for such revelations of power in the transformation of Aaron's rod into a snake, and the appearance of fire on Mt. Carmel.

In addition to his professional abilities, a shaman has also certain social prerogatives. As has been mentioned, many shamans lack the ability to cure, but they may have seen ~~xxxx~~ some some feat during a dream, or during a visitation from Tsitcaplilan a. It enhances ~~xxxxxxxx~~ a man's social prestige if he can graphically ~~display~~ describe whatever he has seen. It follows that ~~the~~ such rites ~~about to be described~~ are often, perhaps usually, performed by a person unable to cure the sick, but it must be remembered that to the Bella Coola there is no social difference ~~xx~~ between a shaman who can cure with the aid of basin, and a shaman who lacks this power; each has merely received a different gift from his supernatural benefactor. There seems little doubt ~~but~~ that a man of imaginative ~~xxxxxxxx~~ temperament frequently invents a feat of this type, or perhaps it would be more accurate to say, he ponders over one until he either dreams of it, or imagines himself to have done so. Certainly, after he has performed such a rite, he deludes himself into believing that he has had supernatural authorization for it. Conjuring feats performed long ago by shamans, feats practised by the members of other tribes, personal inventions, either actually or hereditarily dreamt of ----, all these are among the sources from which shamanistic dances are derived. It follows that almost anyone who had the necessary ability to direct such a feat was able to perform, provided that he had ~~xxx~~ sufficient food to validate the ceremony. Thus this ~~xxxxx~~ type of dance differs from all other Bella Coola dances, since no inherited prerogative is required. A number of years ago such dances were common, although ~~true~~ curing shamans were rare.

(1)

may be deception, since there is always the possibility that it may be genuine.

(1). This fast beating of time, ałɬɬ, occurs only in ʼsisaok and shaman dances.

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(1) see page

~~case~~

On another occasion a woman who was a shaman produced an eagle's tail and said that she could make its feathers revolve in a bucket of water, following her steps. She hid the tail, while appearing to cast into the water, and by means of a concealed cord succeeded in drawing the feathers which she had previously placed on the surface, around in the direction in which she was dancing. It was impossible to learn the details of the method employed in this trick. This subterfuge was long ago practised by a shaman.

A simple but effective trick was the substitution of a baton made of light maple wood for one of the heavy type used by the singers. The real baton had been passed around the audience and apparently returned to one of the singers, though in reality the false stick had been given to him. As he beat time the hollow sound which emanated was a source of surprise to the uninitiated spectators, nor was their wonder lessened when a real baton was again handed around, as if it were the one which had been in use.

According to an informant, the last time on which a supernatural being helped the person on whom it had conferred shamanistic power to perform a rite of this kind was about fifty years ago. A man had fallen from his canoe into the ocean. He was rescued, but for a long time was ill as a result of exposure. River Measurer, the supernatural being who governs the height of tides in the river, appeared and made him a ~~real~~ shaman with the ability to cure through the use of a wash basin. As this shaman danced he had a large box filled with water. Presently, he called on one of the uninitiated to examine the height of the water and point out to his fellows how nigh it was. A little later he called a second man who likewise pointed on the outside of the box the height of the water within. It had fallen though its disappearance seemed inexplicable.

~~[illegible]~~. The above furnishes a good example of the credulity of the uninitiated. The informant, a very intelligent Bella Coola, gave a number of instances of the conjuring methods employed, some of which he had helped to carry out. Unquestionably, this was of the same nature, yet, because at the time of its performance he was an uninitiated, he firmly believed that the rite was supernatural; since then he had never thought of doubting it. The uninitiated are so steeped in the atmosphere of belief that any simple conjuring trick is sufficient to delude them.

Finally, the following account is here inserted, though the details of the performance could not be learnt.

(1) This initiation of time is called "[illegible]" and [illegible] sacred songs never in public [illegible] and this

~~3/50~~

The father of an elderly Bella Coola was a shaman. Once he was ill so sick that no doctor could help him. He coughed up blood. Eagle's ~~feathers~~ down had been heaped on his body and hope had been abandoned. Then a ~~Sisiutl~~ Sisiutl came to him, restoring him to health and making him a very powerful shaman. His supernatural visitor had told him to use his power beneficially, and had further instructed him in the use of a stick wherein it lay. Whenever this man danced, a stick, decorated with bands of cedar bark wound spirally, was hung horizontally from the roof of his house. He carried a similarly decorated, but smaller, about 6ft six long and 3in in diameter, having at one end a tuft of bark. During his dance in which he sang of Sisiutl, he went under the suspended stick, held the small stick in his hand and blew on one end of it, then threw it up so that one end struck the large hanging stick. This was presumably done by the tuft of bark folding over and catching in some way. Again he danced and underneath where the two sticks were now suspended, he jumped up, caught the lower end of the small stick with his hands; this supported his weight and he swung back and forth on the stick until he voluntarily released his grip and dropped. When next he danced under the stick he held out one hand with palm uppermost beneath the smaller stick; the other was held in front of his mouth pointing towards the suspended stick. He blew on the latter as if blowing dust from his hand to the point of contact of the two sticks, and the smaller stick dropped into his outstretched hand. This showed the power contained in the stick.

By means of this stick the shaman could cure diseases. When told in what part of the body the pain was situated he pressed on that part with one end of his stick. Then he carried the stick to the fire and held, in the smoke, the end which had been in contact with the sickness. He puffed twice with his mouth on the end of the stick, and the sickness departed. It had been absorbed into the stick, and let it drive from it